

Hrvatska metropola odnedavna je bogatija za temeljito obnovljeni muzej koji pripovijeda o njoj samoj. Muzej grada Zagreba, jedan od najsuvremenijih gradskih muzeja u Europi, nije kronološko nizanje ljudi i događaja. U četrdesetak zaokruženih cjelina portretiran je grad sa svih strana, od gospodarske, političke i urbanističke, do umjetničke, zabavne i sportske.

Piše **Davorka Vukov Colić**

Fotografije **Damir Fabijanić**



MUZEJI

# Kuća bez prozora





S. PAVLO OMA PIV M

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**O** bjašnjavajući telefonom vozaču taksija da dođe po mene pred zgradu Muzeja grada Zagreba, taksist je na spomen Opatičke 20-22 odmah ustvrdio: *Znam, znam, mislite na kuću s naslikanim prozorima!*

Gornjogradski samostan klarisa iz 17. stoljeća oduvijek je privlačio neobičnim pročeljem, a nakon nekoliko godina obnavljanja sinula je zgrada iza čijih je imaginarnih prozora lani ponovno otvoren jedan od zacijelo najsuvremenijih gradskih muzeja u Europi. U suvremenoj i inteligentnoj postavi, teče zanimljiva pripovijest o Zagrebu, koju je mogao ispričati samo netko sa svjetskim iskustvom i osjećajem za mjeru. Bolji je od bečkoga ili budimpeštanskoga, i neusporedivo suvremeniji od milanskoga, tvrde oni koji su obišli europske metropole i svoje dojmove ostavili u knjizi dojmova, na engleskome, talijanskome, španjolskome, francuskome, arapskome, čak kineskome.

Osnovan 1907. godine i poslije nekoliko selidbi, muzej devetstogodišnjega grada smjestio se 1947. definitivno u ovaj prostor, koji je po sebi jedinstveni spomenik kulture. O kakvu je doista spomeniku kulture riječ i koliko je doista star, nitko nije pouzdano znao sve do početka devede-

setih kad je počela njegova cjelovita sanacija i restauracija. Zagrebački ispod temelja zgrade, i stručnjaci Arheološkog zavoda Filozofskog fakulteta u Zagrebu bili su iznenađeni izvanrednim nalazima, otkrivši lokalitete u širokom vremenskom rasponu od 7. i 8. stoljeća prije Krista do srednjega vijeka.

- Sustavna istraživanja produljila su rok obnove muzeja - kaže dugogodišnji ravnatelj ove institucije Vinko Ivić - ali okončana su izvanrednim nalazima, koji nisu zanimljivi samo kao predmeti, nego kao prezentacija lokaliteta *in situ*. Rijedak je slučaj kao ovaj da imate povijest grada Zagreba u muzeju grada Zagreba *in situ*. U spomeničkom kompleksu građenom u rasponu od 13. do 20. stoljeća trebalo je intervenirati suvremenom tehnologijom, a usporedo s njegovom obnovom, restauratorsko-konzervatorskim radovima i arheološkim istraživanjima (voditelj je ukupnog projekta inž. Željko Kovačić), prof. Nada Premerl s ekipom kustosa izradila je novu muzeološku koncepciju i stalnu postavu, koja zauzima trećinu od 6000 četvornih metara muzejskog prostora. To nije kronološko nizanjanje ljudi i događaja, nego zaokruženi portret Zagreba sa svih aspekata, od političkoga i gospodarsko-

ga, do urbanističkoga, crkvenoga, umjetničkoga i zabavnoga, čak sportskoga. To je i povijest Zagreba preko povijesti same zgrade, toga jedinstvenoga i najvrednijeg izložka, pa je prirodno što će u ulaznom prostoru muzeja - nekadašnjem glavnom okupljalištu časniha sestara - posjetitelj najprije naići na bunar samostana iz 17. st. i oglasni stup iz sredine prošloga stoljeća, taj tipičan simbol građanskog Zagreba. Na temelju najnovijih arheoloških otkrića, u Muzeju se na nekoliko mjesta isprepliće ili usporedo teče povijest zgrade s poviješću grada. Tako je u donjoj zoni samostanskih temelja vidljiva novootkrivena keltska utvrda, a u istome su prostoru markirani ostaci samostanske kuhinje i izložen rekonstruirani figuralni portal stare zagrebačke katedrale.

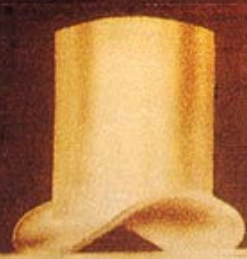
U četrdesetak zaokruženih cjelina s karakterističnim temama, ljudima i događajima - od priče o osnivanju biskupije i prvih dokumenata u kojima se spominje Zagreb, do prvih gospodarskih izložbi kao preteče današnjega Zagrebačkog velesajma - stvorena je slika o gradu i njegovu povijesno-kulturnom razvoju. Te cjeline živo opisuju Zagreb, ali svaka je od njih mala izložba za sebe u velikoj izložbi grada. Jedna je, primjerice, o *razmiricama*, ka-

ODLIKOVAN ZA VEŠTAČKE PROIZVODE

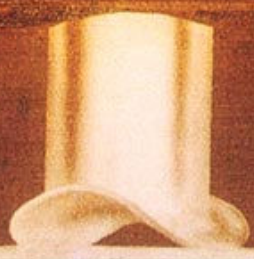


# GERERSDOR

TVORNIČKO SKLADIŠTE ŠEŠIRA



utemeljeno  
1867



TVORNIČAR ŠEŠIRA  
*Gerersdorfer*

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žnjavanju i praznovjerju, kojom su živopisno prikazana tri tipa kažnjavanja, što je, po riječima voditeljice u muzeju Branke Knapelj, osobito zanimljivo najmlađoj, a ujedno i najbrojnijoj publici. Od popisa 146 službeno proglašanih zagrebačkih vještica, među kojima se našlo i muških imena, do sramotne maske u obliku vraga, koju su za kaznu - zbog svađe na javnom mjestu - morale nositi piljarice, ovdje je prikazan cijeli pravno-kazneni sustav srednjega vijeka.

To je i tema o cehovima u kojoj se preko cehovskih insignija (zastava, škrinja, cimera, pečata, diploma, djetičkih listova) i njihovih proizvoda (gumbi, satovi, zvonca), pripovijeda o ulasku u obrtnički ceh, o dugom putu od šegrta do meštra, o socijalnoj skrbi članova, pravilima poslovanja, strogoj kontroli količine i kvalitete proizvoda... Ili tema o kazališnom životu, u kojoj se od prvog kazališta Amadeo u 18. stoljeću (današnji Prirodoslovni muzej) do gradnje Hrvatskoga narodnog kazališta rječitro ocrta stanje duha, umjetnički dosezi i želja grada da bude metropola. Sve je to popraćeno kostimima, plakatima predstava i predmetima dviju primadona - operne, Milke Trnine i dramske, Nine Vavre - te zanimljivim kazališnim detaljima kao što su sačuva-

ne ulaznice, programi, red stolaca iz starog kazališta, čekić (rad Mihanović-Franješ) kojim je car Franjo Josip otvorio HNK...

Ipak, najdojmljiviji je prikaz nastajanja tzv. zelene ili Lenuccijeve potkove, u kojemu je pod goleme dvorane oslikan planom Donjega grada s ulicama i trgovima, kojima posjetitelj može prošetati između istaknutih maketa najreprezentativnijih zgrada, Umjetničkog paviljona, Državnog kolodvora, HNK, Nacionalne i sveučilišne biblioteke, hotela Esplanade, najstarije zgrade namjenski građene za stanovanje itd. Dugački hodnik prvog kata muzeja, pak, pretvoren je u devetnaeststoljetnu llicu, trgovačko srce Zagreba, s rekonstruiranim trgovinama (u trgovini Drucker moglo se kupiti sve, od Meissena do singerice), pekarnicama (mogao se dobiti i djetetički kruh), obrtničkim lokalima (šeširi Luje Geresdorfera) i poznatim zagrebačkim kavanama.

U muzeju se vodilo računa o svakom detalju, što znači da u prostorima zaokruženih sadržajnih ili vremenskih cjelina svira glazba toga vremena ili da se u odjelu s crkvenim izlošcima osjeća miris tamjana. Mislilo se i na invalide u kolicima, a korištena su i suvremena sredstva poput elektronske trčalice kojom putuju imena

zagrebačkih vještica: Helena Petaj, Jagica Novosel, Lucija Starinić... U vjerno rekonstruiranom salonu Ivana pl. Zajca (darovana zbirka umjetnikove ostavštine Zagrebu) posjetitelj se prisjeća velikog skladatelja, a sve završava veselom kakofonijom zvukova iz desetaka mehaničkih glazbenih automata, verglova, gramofona, orkestriona s pneumatskim sustavom i glazbenih kutijica zagrebačkog urara i skupljača Ivana Gerersdorfera. Kad je nedavno televizijska ekipa BBC-ja snimala prilog o Muzeju, neki su od njih bili tako oduševljeni, sjeća se voditeljica Branka Knapelj, da su spontano zaplesali uz glazbu.

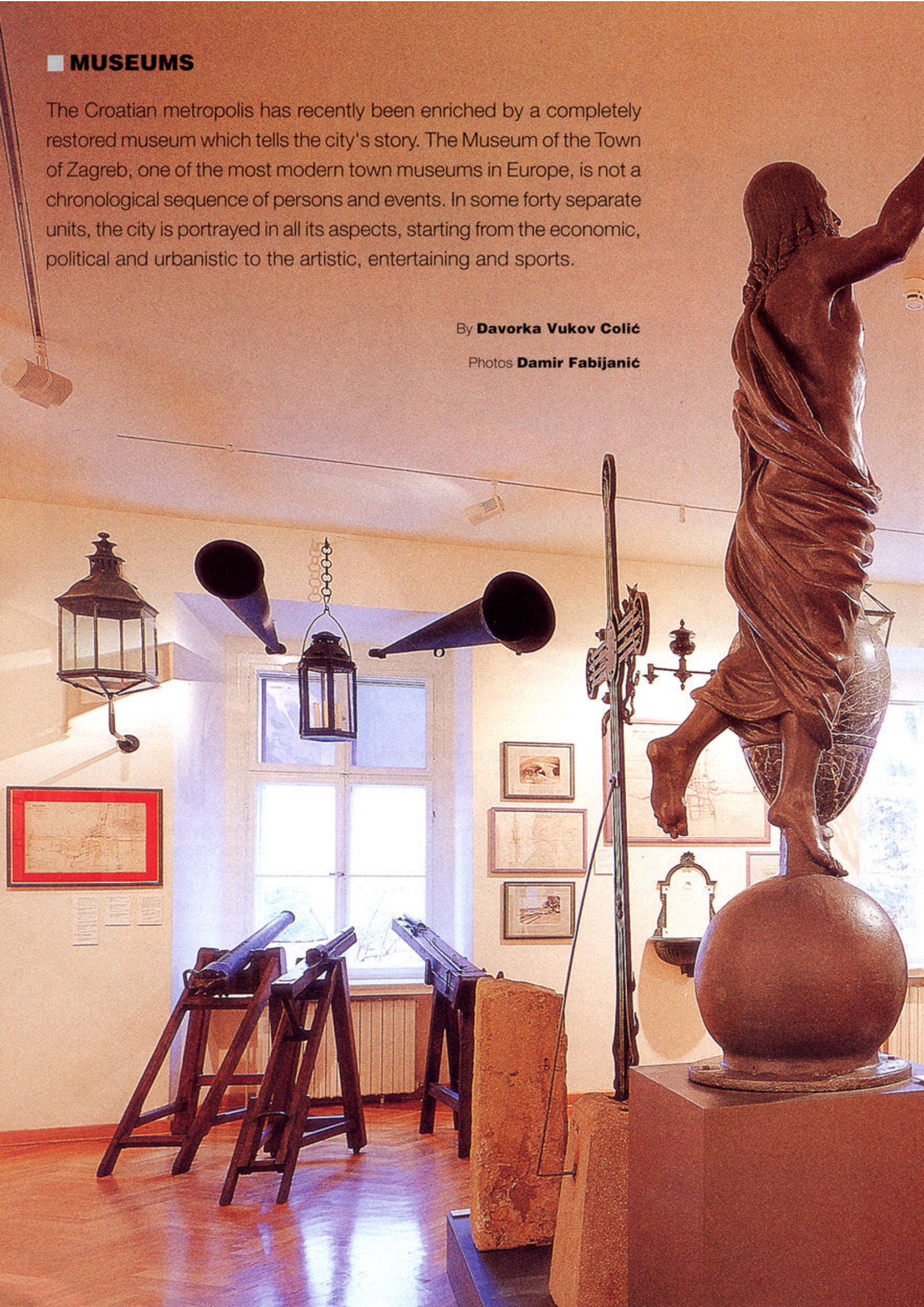
U tako kompleksnome muzeju kakav je muzej jednoga grada, s tako heterogenim materijalom različitih provenijencija, trebalo je izabrati, obraditi, sistematizirati, restaurirati i ukomponirati tisuće predmeta - kaže ravnatelj Vinko Ivić, osobito ponosan na to što je najsvremeniji muzej u Hrvatskoj obnovljen tijekom i unatoč naježim godinama rata. Sadašnja postava završava krajem 19. a sve je spremno za otvaranje stalne postave 20. stoljeća, što će zacijelo izazvati najviše javnih ocjena. Jer, kako reče ravnatelj Ivić, nakritičniji smo prema vremenu kojemu smo sami svjedoci. ■

## ■ MUSEUMS

The Croatian metropolis has recently been enriched by a completely restored museum which tells the city's story. The Museum of the Town of Zagreb, one of the most modern town museums in Europe, is not a chronological sequence of persons and events. In some forty separate units, the city is portrayed in all its aspects, starting from the economic, political and urbanistic to the artistic, entertaining and sports.

By **Davorka Vukov Colić**

Photos **Damir Fabijanić**



# A House without Windows







**W**hen I tried to explain over the phone to the taxi driver to fetch me in front of the building of the Museum of the Town of Zagreb, as soon as I mentioned the address - Opatička 20-22 - the driver replied: *I know, I know, you mean the house with the painted on windows!*

The Upper Town monastery of the Sisters of the Order of St. Claire, built in the seventeenth century, has always attracted the attention of passers-by due to its unusual façade, and, following several years of restoration, last year there appeared an edifice behind whose imaginary windows there re-opened one of the most modern town museums in Europe. The intriguing history of Zagreb is depicted in a modern and intelligent exhibition, in a way only someone with worldly experience and a feeling for proportion could have done. Better than the Vienna and Budapest Town Museums, and infinitely more modern than the one in Milan, are the comments of all those who have been to European metropolises and have left their impressions in the visitors' book, in English, Italian, Spanish, French, Arabic, even Chinese. Founded in 1907, and following several changes of address, in 1947 the museum of the 900-year-old town settled down definitely in its present building, a location that in itself is a unique cultural monument. What kind of cultural monument it was and what was its true age, nobody quite knew until the beginning of the nineties, when works for its total renewal and restoration began. Digging underneath the building foundations, even the experts of the Archaeological Institute of the Zagreb Faculty of Arts were amazed by their extraordinary findings, on discovering sites dating from a wide time range, from the 7th to 8th century B.C. to the Middle Ages.

- Systematic research work extended the deadline for the restoration of the museum - says this institution's long-time director, Vinko Ivčić - but we ended up with extraordinary findings, which are not interesting merely as objects, but also as the presentation of the locality *in situ*. This is a rare case: to have both the history of the town of Zagreb and the Museum of the Town of Zagreb *in situ*.

The edifice-monument, built during the period ranging from the 13th to the 20th century, required the installation of modern technology, and, simultaneously with its renewal, restoration and preservation works, as well as archaeological research (Ing. Željko Kovačić was res-





possible for the global project); Prof. Nada Premerl with her team of curators elaborated the new museum's conception and its permanent layout, which covers a third of the 6000 m<sup>2</sup> of the museum space. It is not a chronological sequence of persons and events, but a rounded off portrait of Zagreb in all its aspects, from the political and economic to the urbanistic, ecclesiastic, artistic and entertaining, even sports. It is also the history of Zagreb through the history of the building itself, that unique and most valuable exhibit, therefore it is natural that in its entrance hall - once the nuns' main meeting place - the visitor should first find the monastery well dating from the 17th century, and the advertisement pillar - that typical symbol of civic Zagreb - from the middle of the 19th century. Thanks to the newest archaeological findings, in several places of the Museum the history of the edifice and the history of the town intertwine or run parallel. In the lower part of the monastery's foundations, for example, one can observe the recently discovered foundations of a Celtic fort, whilst the same room shows traces of the old monastery kitchen and has a reconstructed figural portal of the old Zagreb Cathedral.

In some forty rounded off units with characteristic themes, persons and events - from the story of the foundation of the diocese and the first documents to mention Zagreb, to the first trade fairs, predecessors of today's Zagreb Fair - a picture of the city and its historical and cultural development is created. These units furnish a lively description of Zagreb, each one being a small exhibition in itself, within the greater exhibition of the city. One of them, for example, is about *disputes, punishments and superstitions*, in which three kinds of punishment are

colourfully depicted, and, according to Museum guide Branka Knapelj, appear to be of special interest to the youngest, consequently, most numerous audience. From the list of 146 officially proclaimed witches of Zagreb - containing some male names, too - to the ignominious mask in the shape of the devil, that market-women had to wear as punishment for quarreling in a public place; the entire legal and criminal apparatus of the Middle Ages is shown here.

There is also a theme about guilds, in which guild insignia (flags, coffers, signboards, seals, diplomas, apprentices' certificates) and products (buttons, watches, bells), tell about how to enter the tradesmen's guild, describe the long journey from novice to artisan, the social welfare for guild members, business transaction rules, the strict product quantity and quality control... Or the theme concerning theatre life, in which, starting from Zagreb's first theatre, Amadeo, built in the 18th century (today's Natural History Museum) up to the building of the *Hrvatsko narodno kazalište* - HNK (Croatian National Theatre) eloquently describe the state of mind, the artistic achievements and the yearning of the city to become a metropolis. All this is supplemented with costumes, posters of performances and personal objects belonging to two prima donnas - one, operatic, Milka Trnina, and the other, dramatic, Nina Vavra - as well as with interesting theatre paraphernalia such as theatre tickets, programmes, a row of seats from the old theatre, a hammer (a work by Mihanović-Frangeš), which Emperor Franz Joseph used in inaugurating the Croatian National Theatre...

For all that, the most impressive of all the exhibits is the so-called Green or Le-

nucchi's Horse-shoe, where, on the immense floor of a hall, the Lower Town plan is painted with its streets and squares; the visitor can walk about between scale models of Zagreb's most representative buildings, such as the Art Pavilion, the State Railway Station, the National and University Library, the Hotel Esplanade, the town's oldest residence buildings, etc. The long corridor on the first floor of the Museum has been transformed into 19th century Ilica Street, the commercial heart of Zagreb, with its reconstructed shops (at Drucker's you could buy even get dietetic bread), tradesman's shops (Lujó Geresdorfer Hats) and the famous Zagreb coffee-houses.

Every detail has been thought of by the Museum, thus, in rooms showing certain time and period subjects, the music that is heard of the same period, or in the section with Church exhibits, there is a scent of incense. The space is also specially adjusted to disabled persons' needs. Modern communication means have also been used, such as electronic display on which the names of the witches of Zagreb keep running: Helena Petaj, Jagica Novosel, Lucija Starinić... In the faithfully reconstructed salon Ivan von Zajc (a gift to Zagreb of a collection of the artist's legacy), the visitor remembers the great composer, and everything ends in a merry cacophony, with the sound of a number of mechanical musical automations, street-organs, gramophones, pneumatic-system orchestrions and music boxes from the collection of Zagreb's watch-maker and collector, Ivan Geresdorfer. Recently, on shooting a special report on the Museum, some members of the BBC Television crew were so delighted, says museum guide Branka Knapelj, they spontaneously started to dance to the music.

- In a complex museum such as a museum of a town, with so much heterogeneous material forthcoming from different sources, it was necessary to choose, process, systematise, restore and fit in a thousand things - says the Museum Director, Vinko Ivić, who is especially proud of the fact that the most modern museum in Croatia was restored during and notwithstanding the worst years of war. The present exhibition ends with the 19th century, but everything is ready for the opening of the permanent 20th century exhibition, which is bound to cause a lot of public debate. Because - in the words of Director Ivić - we are always most critical about the times we have witnessed ourselves. ■